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THE ENCHANTED DOMAIN

SURREALIST ART AT EXETER CITY GALLERY
AND EXE GALLERY 1967

COURTAULD INSTITUTE

PREFACE

Not so long ago, in a gallery in a mid-west American city, at the opening of a show by Enrico Baj, I watched a young woman peering at herself in the shattered glass of one of Baj's remarkable mirrors, adjusting her hair. A few moments later, a not-so-young man (shades of Freud!) fiddled with his tie before the same canvas. Turning to observe the antics of those for whom the event of the evening was to meet the painter--not his work--I had to admire the patience with which Baj submitted to a display of vanity for which his mirrors show him to have been quite prepared. As I glanced at one of his generals, bespattered with medals, I thought of a civic reception witnessed some years before, when a provincial university in England obtained its charter and when, in honour of the occasion, medals were worn. And I was reminded that the relationship surrealist painting bears to its public is not always that for which the latter is prepared.

This is not to say that the public is, by definition, idiot. However, on occasion its reaction to surrealist art is one of mystified confusion. Having been presented with the artist's view of a cat, for example, it finds that the surrealist cat fails to meet specifications prescribed by animal anatomy. Then, like those who look at a picture only for a reassuring image of themselves or those who do not care to look at all, the public can derive little or nothing from contact with surrealism. Yet in England, of all places, one should be able to hope for better than this. What if the painter had in mind the Cheshire Cat? Or perhaps the smile which remains when the Cheshire Cat has vanished?

In surrealism, representation is not recall, though it is often anticipation, the privileged expression of intuition.

The titles of three works displayed in "The Enchanted Domain" seems to me to suggest an approach to certain characteristic trends of surrealist painting. Breton's Je vois--j'imagine equates vision with imagination. In doing so it releases the artist's eye from dependence upon the visible universe. The title of this poem-object pays tribute to the primacy of subjective

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interpretation over objective reality, so establishing the fundamental principle upon which all surrealism rests. The attitude it betokens complements that which prompts Tanguy to use the title Le Questionnant. Tanguy, by habitually situating the drama of his painting in a universe imaginatively conceived, makes us see that all we possess with assurance are the ability and the imperative need to raise questions. In the final analysis, it is more important to the surrealist painter to ask questions than to supply answers.

Above all, the surrealist feels it important to oblige his audience to pose questions for which there are no foreseeable answers. To do this, he has first to reckon with the resistance produced by inculcated respect for conventional modes of thought and feeling, with the taboos imposed by the society in which his audience has been raised. Hence the significance of the third title meriting mention: Magritte's Le Viol. Magritte's picture, before it does anything else, violates our prejudices, by confronting us squarely with their existence.

Only when the spectator is made responsive to the potentiality of imaginative vision, only when he has learned to pose the questions surrealism regards as important and when he has divested his thinking of habitual restraints is he ready to participate in surrealist mystery, whether it be the brooding anxiety of Chirico's Melancolie du Depart, the sensual horror of Dorothea Tanning's Eine Kleine Natchmusik, or the magnificent menace of Magritte's Temps menacant.

Those who protest against surrealist 'academicism', or who see in surrealist painting nothing but an incongruous attempt to compete with photography, are engaged--whether they know it or not--in an effort to neutralize surrealism in its profoundest effects: the reorientation of thought and response. It cannot be said too often that for the surrealist the techniques of painting are means, valuable to him only to the extent that they permit the attainment of an end assessible strictly within the limits imposed by surrealist ambitions: the resolution of the conflict between desire and the external world of the real, in the projection of a higher reality from which the concept of surreality draws its meaning.

Just as it is erroneous to seek to estimate surrealist painting by criteria in which art critics agree to believe, so it is inaccurate to separate surrealism from the real, thus consigning it to a limbo from which it neither can have contact with reality nor influence it. Here we must recognize that no one has done more than Kurt Schwitters to direct attention to that strange process by which elements borrowed from the everyday world may be rearranged so as to produce a work which, while disappearing over the horizon limiting convention, casts an afterglow of poetry upon the world it leaves behind. Schwitters is certainly one of those who, in anticipation of surrealism, demonstrated that from the impasse of Dada the artist could still find an exit which did not necessarily entail the total denial of reality.

Quick to realize the possibilities of the real, once it is submitted to modification in response to the artist's inner need were Jean Arp, Man Ray and Joan Miro, for whom humour became one of the instruments capable of controlling and regulating the real, and of admitting us to the Enchanted Domain where Max Ernst awaits to show us La Revolution la Nuit.

Surrealist revolt takes place, indeed, in the darkness produced by the extinction of the light of reason. To pass through the dark is therefore to submit to a process of initiation, essential if we are to proceed to participation in the surrealist experience. The passage through the real to the surreal, which is the surrealist poetic essence of the painting of Magritte, as it is of the double image upon which Dali based some of his most valuable surrealist works, denotes the interrelationship of surreality and reality which is the crux of the surrealist experience.

Surrealism has nothing to offer those content with their own image, any more than it addresses itself to those for whom a visit to an art gallery is a social occasion. Instead, it invites those who will to cross the threshold of the Enchanted Domain.

J.H. Matthews.

INTRODUCTION

"THESE CELLS of the inner self are worse than the deepest dungeon and as long as they are locked all your revolutions remain a prison mutiny".

These are the words put into the mouth of De Sade in Peter Weiss' play about the assassination of Marat, but they sum up succinctly enough the main theme of Surrealism - the sole attempt in this country to propose that the human being should be trusted, not with partial liberty, or on parole, or under licence, but completely.

The opposition are all those who believe humanity to be an unreliable and savage beast which must be terrified or bribed into good behavior. Such atrocities as the concentration camps or the moor murders are held up to prove what man is capable of when restraints are removed, and the possibility that mass or individual atrocities could be the result of our imprisonment rather than the justification for it are brushed aside as irrelevant. It is true that the views of the opposition cover a wide spectrum, and range from the most savage punitive repression to the mildest open-prison reformism, but at bottom they all share the belief in the necessity for prison, and an ability to ignore the most dreadful crimes so long as they are committed in the name of an abstract system of beliefs.

The Surrealist movement has left behind it some marvellous paintings and poems, but as an effective revolutionary force in the moral sphere, at the very centre of it's hopes and the only reason it would have offered to justify it's existance, it may be considered a failure. It's long life - 1924 to 1966 - was due to the authority of one man, the poet Andre Breton. It was his personality, a balance of almost irresistable charm and rigorous intellect, which held the movement together, and yet, despite Breton's magnetism, a majority of the most serious, or at any rate the most talanted adherents defected or were excommunicated over the years. If many were seduced by honours or the comforts of cynicism many more found themselves unable to accept a movement which proclaimed absolute freedom and

at the same time imposed an inflexible code of private and public conduct, and it is significant that the Surrealists of an older generation who didn't break with Breton lived, with very few exceptions, outside France and were thereby able to remain faithful to the magnificent idea of Surrealism without having to submit to the punishing conditions of active membership. Now, with Breton dead, it is unlikely that Surrealism, as a coherent movement, will long survive him.

Yet the failure of Surrealism is only relative. Indeed it may turn out not to have failed at all. The painters and poets who gave it even the most temporary allegiance were utterly changed by their experience, and what they produced later has to be measured against their committed work. Furthermore the climate of Surrealism extended far beyond it's frontiers in both time and space, and Breton's eye, while at times blind to the inferiority of certain faithful subscribers to the letter of the Surrealist law, was generous in recognising the Surrealist spirit in those who preferred to remain outside the movement.

Nor was Surrealism confined to it's own time. It was able to place itself historically, and to recognise it's own ancestors: some obscure, some famous: some conscious of their aims, others unaware of what they were doing: but all obsessed in exteriorising their vision of a counter-reality based on our 'inscape', our dreams, our real nature. By establishing it's past, by stressing the existance of surrealism before "Surrealism", it pointed to the continuance of surrealism after "Surrealism".

This exhibition illustrates this thesis. It is not confined to the work of official Surrealist painters. It includes not only work by certain uncommitted contemporaries of the movement at it's high summer, but has invited contributions from several young British artists who would seem to be directly or indirectly moved by the Surrealist spirit. Nevertheless the bulk of the exhibits were produced by members of the movement as visual evidence of their commitment to an idea, and these artifacts remain to challenge the same stupidities and brutalities which provoked their creation, and to show us the poetic domain we might enter if we dared. They can also be used as thermometers which can be tapped for any change for better or worse in the human weather. If for example the erotic element in Surrealism seems less provocative than it did in the Twenties and Thirties, this is perhaps a sign that more of us are prepared to admit to the liberating and desirable nature of sexual love. On the other hand the violence and cruelty in Surrealist imagery is if anything more shocking, not only because it foresaw the terrible potential of Fascism, but also because, in a time when we come to think of violence as a matter of course, as part of 'entertainment', as 'something on the news', Surrealism still has the power to force us to see that the violence is in us, that we are the murderer and the victim, and that only we can seek out and destroy the minotaur in the labyrinth of our own being.

Of course we may prefer to look at these pictures as historical documents; to be content to separate the painters who relied on automatism from those who subscribed to the use of magic realism: to discover in the former the seeds of abstract expressionism and in the latter the vocabulary of Pop. We may reject or accept individual pictures or artists on an aesthetic basis. But if we do, we have missed, or chosen to miss, the point. Naturally these pictures have an historic place, naturally they have an aesthetic or anti-aesthetic importance, but they were painted for other reasons. They were the banners of a small band of courageous brigands who attempted to storm the castle of human misery and release it's prisoners from the dungeons. They failed, but the banners still exist to remind us of their intentions, and it is a sad thing, although perhaps inevitable, that the fate of those banners is to be hung up in the castle's gallery as works of art.

Yet if this happens, if Surrealism seems finished, if in retrospect the adventure appears to have been mismanaged, there are signs that all is by no means lost. From all over the world come reports of Surrealist acts of the most admirable gratuity. Breton's funeral was attended by thousands of young people for whom the quarrels and excommunications of historic Surrealism must be of no interest whatsoever, but who came spontaneously because they recognised that in the coffin was a man who had a great deal left to say to them.

SURREALISM IS DEAD. LONG LIVE SURREALISM!

George Melly.

Pictures marked thus * are on exhibition in the Exe Gallery Exeter.

ADAMS, Jonathan

Painter and actor. Born 1931 at Northampton.

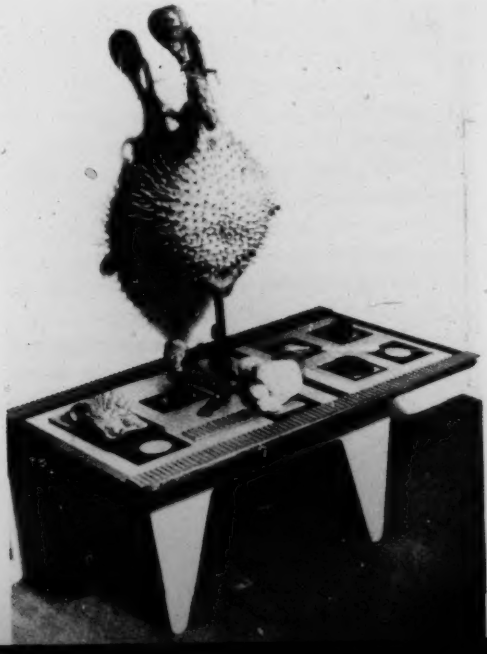
1	Furniture Flowers	1966		24" x 18"
2	Woman Running	1967		19" x 10"
3	Figure	1967		29" x 11"
4	Head	1967		22" x 15"

AGAR, Eileen

Painter. Born 1901 in England - reborn in the rue Schoelcher - has a foreign eye but an English finger and is Irish.

5	Sphinges	1936	Oil	30" x 24"
6	Seek and Hide	1960	Oil	28" x 36"
7	The Muse of Listening	1940	Object	
* 8	Three Archons	1965	Collage	18" x 24"
* 9	Katchina	1967	Collage	14" x 10"

Works lent by the artist.



Mate in two moods

ARP, Hans

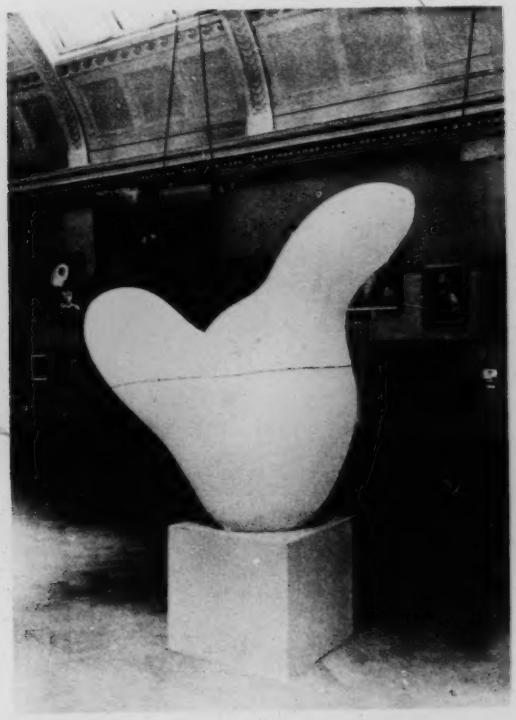
Poet, painter and sculptor. Born in 1887 in Strasbourg. Founder of the Dada movement in Zurich with Huge Ball and Tristan Tzara.

"For Arp, art is Arp" (Marcel Duchamp)

Duchamp described his sculpture in the round as "a kind of tri-dimensional pun that which the female body could have been".

"My works are constructed with lines, surfaces, forms and colours which seek to attain, beyond the human, the infinite and the eternal"
(Hans Arp - 1915)

10 Nose and Moustache. 1927. Relief on board. Coll. George Melly.



BANTING, John

Born 1902 in London. Member of the English Surrealist group 1936.

"My life history is better forgotten" (John Banting - Living Art in England. London Gallery 1939)

11 Knight of Arms. 1947. Waxed gouache. $15\frac{1}{2}$" x $10\frac{1}{2}$".
Coll. E.L.T. Mesens, London.

BRAUNER, Victor

Born 1903 in Roumania. Painter and sculptor. Joined the surrealist movement in Paris in the 1930's.

"Seeks a synthesis of personal obsessions and of symbolic images drawn from the collective unconscious" (Patrick Waldberg, Surrealism 1965)

"The powers of imagination which, in Surrealism, have favoured Brauner more than anybody else, enabled him to take up his abode in the very centre of the "dangerous landscape" where came to meet him the unwanted beings who haunt the spaces underlying human life, and who hold the threads of flashing correspondences and of premonitions".
(Andre Breton)

12 Dazzling Roots. 1933. Oil. 24" x $28\frac{1}{4}$".
Coll. E.L.T. Mesens, London.

Racines eblouissantes

BELLMER, Hans

Born in 1902 in Poland. Now lives in Paris.

A commercial artist, forced into unemployment by refusal to join Nazi organisation, set out to construct 'fetishes' of what Hitler regarded as the most degenerate of arts.

> "What sweated through the staircase or the cracks in the doors when these girls were playing at being doctors, what dripped from those clysters filled with raspberry-juice, intermingled to provide something very like the essence of seduction, well able to excite desire" (Hans Bellmer)

Bellmer's drawings, whose scandalous intention is flagrant, are never descriptive reports of physical relations such as the camera would snap, but incursions in supposedly unattainable domain of the inner sensations and mental images begotten by these relations. They make manifest, with every desirable precision, the perpetual will to destruction and transformation that sexual energy imparts to all objects upon which it projects itself. The erotic phantasmagoria is not the universe of paradisiae sweetness dear to the enermies of the Marquis de Sade it is a universe of consciousness that springs from the darkness within us, and we are far from having identified all the currents, all the craters, all the ineradicable treasures, that this darkness still hides from our consciousness.

(Alain Jouffrey - Bellmer)

13	Untitled drawings	1953		$8\frac{1}{2}$" x 6"
14	Descending Nude	1956	Oil	$25\frac{1}{2}$" x $25\frac{1}{2}$"
15	Talon Aiguille	1958	Oil	$25\frac{1}{2}$" x $25\frac{1}{2}$"
16	Untitled drawing			$10\frac{1}{2}$" x $8\frac{1}{4}$"

Works lent by the Obelisk Gallery

BRETON André

Born 1896 in Tinchebray (Orne). Died 1966 in Paris. French poet, essayist, theorist and principle founder and leader of the Surrealist movement. Published the 1st Surrealist Manifesto in 1924.

"The glass of water in the tempest" (Dictionnaire Abrege)

The admirable thing about the fantastic is that there is no longer fantastic: there is only the real. (Andre Breton)

Beauty will be convulsive, or it will have no being. (Andre Breton)

Liberty opposes, with an irreducible 'no', all disciplinary formulae. (A. B.)

17 Je Vois - j'imagine. Object poem. $6\frac{1}{4}$" x 8". Private Coll.

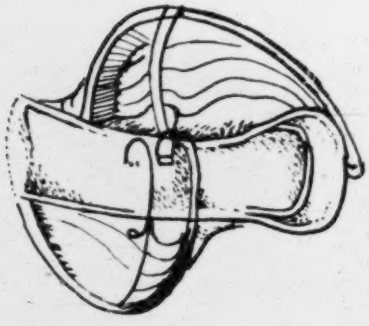
BULLMORE, Edward

Painter and sculptor. Born 1933 in New Zealand. Lives in London.

"The brutalism, even crudeness, that gives Bullmore's work its power, comes direct from nature through the artist's past, not from a studio situation, or a personal neurotic expression". (Mario Amaya - 1967)

18	Why?	Oil.	$26\frac{1}{2}$" x $22\frac{1}{2}$"
19	The table leg that went for a ride.	Wood.	$15\frac{1}{2}$" high
20	'Hi Kurangi No. 9.	Shaped canvas.	$56\frac{1}{2}$" x 49"

Works lent by the artist.



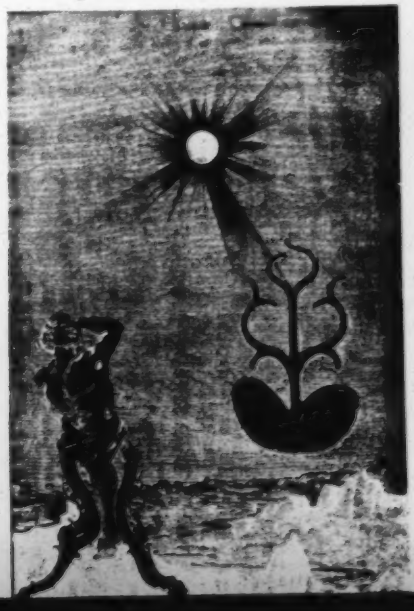
BRUNIUS, Jacques

'The Uprooted Giraffe'. Born a heretic-Cathar in the year 1244. the year of the massacre of Montsequr, known since as Doctor Faust, Count of San Germain, St. Leon, Melmoth and the White Knight. Educated in Paris. Trained as a designer of motor cars and aircraft. Has since declared war on the internal combustion engine. Film director, actor, writer and poet. Lives in London and Paris.

21	Matador Cavernicole femelle.	Collage.	1943 $15\frac{1}{2}$" x $11\frac{1}{2}$" Private Coll.
22	Portrait of an unknown friend.	Collage.	1958 $9\frac{1}{4}$" x $13\frac{3}{4}$" Lent by the artist.
23	Essence et existence sans précédent.	Anti-existentialist collage.	1961 $10\frac{1}{4}$" x $7\frac{1}{4}$" Coll. Miss Jean Edwards.
24	Melancholy of anatomy.	Collage and conte on lithograph.	1961 $12\frac{3}{4}$" x $17\frac{3}{4}$" Private Coll.
25	Nadja ou Botanique de la Mélancolie.	Collage on hardboard.	1962 10" x 16" Private Coll.

Alludes to a drawing by Nadja reproduced in Andre Breton's Nadja.

26	Red king, red bishop.	Two chess men, part of a complete set (work in progress) London 1965 - 67.	17" x 13"
27	Harmonizing unit.	Object assemblage	1967 Private Coll.



Lumiere Noire

CARRINGTON, Leonora

Painter. Born 1917 in London.

The right eye's duty is to dive inside the telescope while the left eye interrogates the microscope. (Leonora Carrington)

Carrington illustrates, in the way in which one tells fairy-tales at the fountains of Bagdad. Yet often enough it becomes clear that the man whom she has listened to is not Harun Al Raschid, but Siegmund Freud of Vienna: but a smiling Freud who has allowed his pupil to wander freely around. (Gustav Regler - Horizon 1947)

28 Amor que moru il sole e l'altre stella. Gouache 12½" x 19"
Coll. Edward James

CHANDRA, Avanish

Painter. Born 1931 at Simla, India. Now lives in London.

"When at last, late in 1958 the dam broke, a resolute personality was revealed, exulting in lively rhythms and fertile in mysterious and potent poetry ...

Whether his subjects were doomed halls, jagged townscapes, whirling suns and moons, rounded hills or lush trees, each seemed strongly expressive of exultation, resilience, aspiration or desire".
(W.G. Archer - 1965)

29 Drawing untitled. 1964. Pen & Ink. 13" x 12". Private Coll.

CHIRICO, Giorgio di

Painter. Born 1888 in Volos (Greece). With Carlo Carra founded 'la Pittura Metafisica'. Exerted a decisive influence on Ernst, Magritte and Tanguy. After 1917 his work lost its inspiration and faded into academicism. Lives in Rome.

"One must never forget that a picture must always be the reflection of a profound sensation, and that profound means strange, and strange means uncommon or altogether unknown. To be really immortal a work of art must go completely beyond the limits of the human. In this way it will come close to the dream state, and also to the mentality of children."

(Chirico 1915)

"I have heard recently of a little boy and an adolescent girl who, in their sleep, frequently climb through Chirico's window. The little boy lives in a block of flats and has to be very quite, but at night he rises up in his sleep and rears with laughter. The girl is a somnambulist, and always as a prelude to her ghostly stroll she unhooks from her bedroom wall the photograph of her mother and father and puts it face downwards on the floor. These two children are involuntary workers in a vast underground movement whose emblems are the paintings of Chirico.

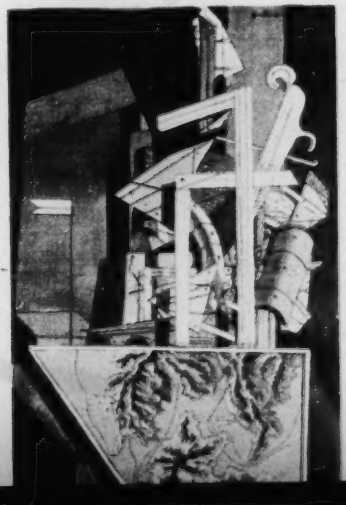
(Robert Melville. From Three Wooden Laths and Two Plaster Feet. Arson)

30 Melancholy of Departure. 1916-7. Oil. 20" x 13¾". Private Coll.

(This picture was inspired by the Gare Montparnasse) Illustrated

31 La Joie, drawing. On the back - A Roland Penrose en souvenir de ce que j'aime par dessus tout depuis toujours ... la forme de mes reves, Son ami.

Paul Eluard 4. Mai. 36.



CREPIN, J.B.

Born 1875. Two eye operations as a child. Studied plumbing and music; directed an orchestra of sixty trumpets and horns which played his compositions, and won several prizes at contests. In 1931, while a plumber, he discovered in himself healing powers - first by laying on of hands, then by applying to the patients' chest heart shaped papers bearing their name and his emblem. The medical profession had to abandon their prosecution of him since he offered no medicines and took no fees.

32 No. 34. 1948. Oil. 22" x 26". Lent by the Obelisk Gallery.

Object (Dali)

DALI, Salvador

Painter and essayist. Born 1904 in Figueiris (Spain). Surrealist in 1929.

"I believe the moment is at hand when by a paranoic and active advance of the mind, it will be possible (simultaneously with automatism and other passive states) to systamize confusion and thus to help discredit completely the world of reality." (Salvador Dali - 1930)

"... he takes his place, without saying a word, in a system of interferances." (Andre Breton - 1936)

"Sterilize." (Salvador Dali)

"Sterilize Salvador Dali." (John Lyle)

Expelled from the Surrealist movement in 1938. Became known as Avida Dollars (Anag.)

"He converted himself to Catholicism in 1950. As a careerist full of genius and imperturbable hoaxer, he might be the buffoon that the Papacy needed in the middle of the XXth century." (Jean Schuster)

33	A mon ami Paul Eluard.	1931.	Oil on metal embossed advertising sign.	$15\frac{3}{4}$" x $25\frac{3}{4}$" Private Coll.
34	Untitled beach scene.	1935.	Engraving.	$9\frac{1}{4}$" x $11\frac{3}{4}$" Coll. Edward James
35	Victory.	1944.	Oil.	10" x 13". Private Coll.
36	Beach scene.		Pen, ink and Gouache.	Coll. Edward James

DOMINGUEZ, Oscar

Painter. Born 1906 in Tenerife. Killed himself in Paris 1958. Joined the Surrealists in 1935. Created 'Surrealist objects'.

Oscar Dominguez by trompe-l'oeil and Surrealist deformation evokes infinitely varied flora and fauna. A truly magic process used by Dominquez and many Surrealists is called by Breton 'decalcomania with no preconceived object, decalcomania of chance'. (Georges Hugnet.)

37 Le Chasseur. 1933. Oil. 24" x 19¾". Coll. E.L.T. Mesens, London.

38 "Vrille". 1944. Cover.

39 2 lithographs. Lent by Zwemmer Gallery.

DUCHAMP, Marcel

Born 1887 in Blainville (Normandy).

40 Boîte en-valise. 1938 Paris - 1941-42 New York. 15½" x 13¾".

41 Rote-relief. cover for Minotaure. 1935. Private Coll. London

42 Coeurs Volants. cover of Cahiers d'Art. 1936. Private Coll. London

ELUARD, Paul

Born 1895 in Saint Denis. Died 1952 in Paris. One of the founders of the Surrealist movement and one of its greatest poets.

"The poems of Paul Eluard are pure crystallisations of tenderness and simplicity, of passion and revolt." (David Gascoyne. A short survey of Surrealism - 1936)

43 Modern Times. Collage. 1938. 12" x 10½" Private Coll. London

44 Chacun Sa Colere. Collage. 1938. 12" x 10½" Private Coll. London

ERNST, Max

Born 1891 in Bruhl. Now lives in Paris. One of the founders of the Cologne Dada group, and in 1924 of the Surrealist movement.

"Surrealism, in turning topsy-turvy the appearances and relationships of 'realities' has been able to hasten, with a smile on its lips, the general crisis of consciousness which must perforce take place in our time."
(Max Ernst)

"Around 1919, when the imagination sought to rule and subdue the dismal monsters strengthened by war, Max Ernst resolved to bury old reason, which had caused so many discords and disasters, not under its own ruins - from which it makes monuments - but under the free representation of a freed universe." (Paul Eluard.

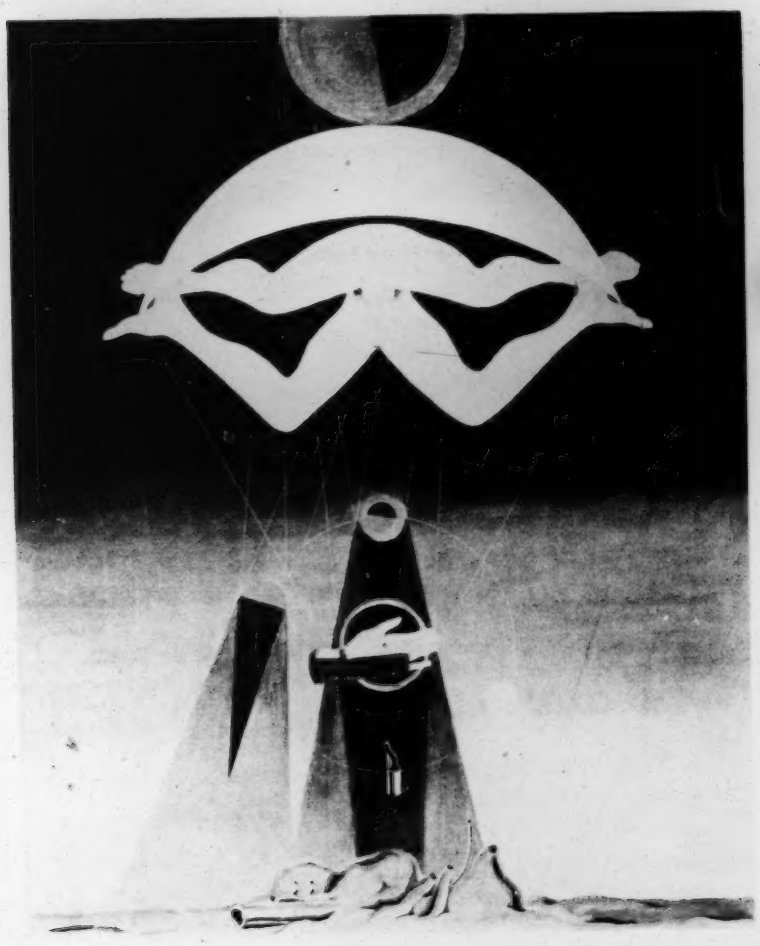
45	Fruit of a long experience.	1919.	Painted wood relief.	18" x 15" Private Coll.
46	Katharina Ondulata.	1920.	Wall-paper gouache, pencil	$11\frac{3}{4}$" x $9\frac{3}{4}$" Private Coll.
47	Pieta ou La Revolution de la Nuit. (This work exercised a decisive effect on nascent Surrealism)	1923.	Oil.	$45\frac{5}{8}$" x 35" Private Coll.
48	Le Start du Chataignier. (One of a series of 'frottages' rubbings)	1925.	Pencil, frottage and gouache.	$10\frac{1}{2}$" x $16\frac{3}{4}$" Private Coll.
49	Mariee Anatomie.	1921.	Collage photographically enlarged and hand coloured by the artist.	Coll. E. L. T. Mesens
50	A heart that ~~love treats~~ harshly, pain bewilders and beauty burns.	1962.	Lithograph.	8" x 6" Coll. John Lyle.
51	Harlequin.		Oil.	Lent by the Mayor Gallery.
52	La Semaine de Bonte.	pub 1934.	5 vol. of Collage.	Coll. John Lyle.
53	Reve d'une petite fille qui voulut entrer au Carmel.	pub 1930.	Collages.	Coll. John Lyle.
54	I'Histoire Naturelle: L'Evade.		4 prints.	

EARNSHAW, Anthony.

Painter. Officially born 1924, surreally born 1945. Lives in the semblance of Leeds.

"Paintings in an exhibition are subversive documents fallen into the wrong hands.
I think Bakunin's ukase 'If they give you ruled paper, turn it through 90° and write your piece across the lines' is surreal".

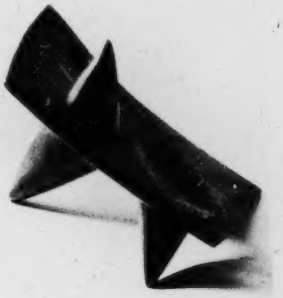
55 Field fall. oil.



GIACOMETTI, Alberto

Sculptor. Born 1901 in Stampa. First linked with the renegade Surrealists (Leiris, Masson, Vitrac) in 1929. Between 1931 and 1934 moved closer to the Surrealist movement proper. Only later to break away completely. Lives in Paris and Stampa.

56 Disagreeable Object. 1931. Wood. Private Coll. London.
Illustrated



HOWE, Robert

57 Horse chestnut seed. 1966. Ink and water colour. $19\frac{1}{2}$" x $28\frac{1}{2}$"

58 The Awakening of the Seeds. 1966. Ink and watercolour. 21" x 30".
Private Coll.

59 Untitled. Ink and watercolour. 1967. 23" x 31". Private Coll.

HUGHES, Patrick

60 Catch this Glance. Gloss paint on hardboard. 48" x 36".
Lent by the artist.

HUMPHRY, Richard

61 This sight is quite common round here. 1964. Oil. 12" x $11\frac{1}{2}$". Private Coll. London.

JEAN, Philippe

62 6 untitled drawings. 1965. Water colour. 12" x 10" Lent by the Obelisk Gallery

JENNINGS, Humphery

Painter, film director. Born 1907 in England. Died 1949.

"Jennings, with the overlapping of camera, collage and paint, triples the intrigue of the image." (Frederick Brockway. Checkmate - London Bulletin No. 6 1938)

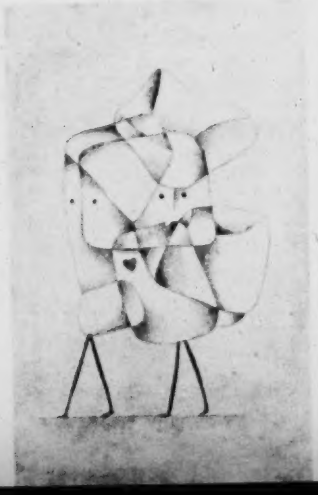
63 Untitled. circa 1942. Oil. $17\frac{1}{2}$" x $11\frac{1}{2}$" Coll. Jacques Brunius.

KLEE, Paul

Born 1879 near Berne. Died 1940. Original member of Der Blaue Reiter. Claimed by both Dadaists and Surrealists but kept aloof from both.

"The sharp, geometric, crystalline vibrations of Paul Klee" (G. Lemaitre From Cubism To Surrealism in French Literature 1941)

64 Dawn. Watercolour. Signed not dated. 7" x 8". Coll. Jacques Brunius.



Brother and Sister (Klee)

LACOMBLEZ, Jacques

Poet and painter. Born 1934 in Brussels.

65 Untitled drawing. Brussels 1961. $10\frac{3}{4}$" x $13\frac{3}{4}$". Coll. Jacques Brunius.

LACEY, Bruce

Born 1927.

"Nothing could be more apt than Lautreamont's 'The chance meeting of an umbrella and a sewing machine on a dissection table' to the enigmatic rightness of Bruce Lacey's incongruities." (Conroy Maddox)

66 They don't write numbers like that any more. Object. 38" x 22". Coll. George Melly.

LAIRD, Jock

Fear Eater. circa 1957. Crayon. 29" x 20". Coll. John Lyle.

LAM, Wifredo

Painter. Born 1902 in Cuba. Associated with the Surrealist movement since 1938. Now lives in Italy.

"His signs have the power of things signified and of magic spells - a mystery of atavisms and atmospheres whose secret he guards well" (M. Jean)

"He seeks to attain. setting out from the primitive idea of the marvellous that he carries within him, the point of highest consciousness in assimilating to it the most accomplished disciplines of European art" (Andre Breton)

67 *
Drawing. 1946. Pen and ink. 20" x $24\frac{1}{2}$". Coll. E.L.T. Mesens. London

68 *
Drawing. 1960. Crayon on paper. 19" x 24" Lent by the Obelisk Gallery

Le Sacre (Lam)

Berkeley Square (Maddox)

MADDOX, Conroy

Painter, collagist and essayist. Member of the English Surrealist group in 1939. Lives in London.

"He works with the surgical precision which has been attributed to Jack the Ripper and kept a bank of eyes, ears, breasts, hands, feet and locks of hair, neatly and patiently excised from magazine pages...."
(Robert Melville - 1963)

"Each of these collages is an act of provocation. They denote disquiet, not comfort. The values they promote are those of subversion .... Though refined by humour, the scabrous is often present, and voyeurism an imminent potential, in a technique that is essentially one of striking encounters and confrontations." (J.H. Matthews)

"It is thanks to collagists like Conroy Maddox that we may hope to see in museums of the future such possible appearances as 'L'Angelus' de Milo or 'La Venus' de Millet, and even more audacious propositions."
(E.L.T. Mesens - 1967)

69	19, Berggasse, Vienna. (Freud's consulting room).	1966.	Oil.	50" x 50".
70	Berkeley Square. The house of Madam X.	1964.	Oil.	60" x 56".
71	Margaret will fix you up in Paris.	1967.	Collage.	
72 •	Short cut to Calvary.	1967.	Collage.	
73	Report from the vatican.	1963.	Collage	12"x 16"
74 •	We're going to take care of you Ned Kelly.	1963.		12" x 16"

Works lent by the artist.

MAGRITTE, Rene

Painter. Born 1898 in Belgium. Lives in Brussels. Surrealist since 1927.

"What is Surrealism? It is the Cuckoo's egg laid in the nest (whose brood is lost) with the complicity of Rene Magritte." (Andre Breton)

"The art of painting - the art of resemblance - allows a description in paint, of a thought which might become visible." (Magritte. Obelisk Gallery Catalogue 1961)

"A pipe is not a pipe." (Rene Magritte)

"The magician of unforeseen affinities." (Rene Gaffe)

"Magritte keeps to a literal representation of perceptual images, but by shuffling the cards, so to speak, produces an effect of super-reality - a reality intensified by a dislocation of the images. An artist of great poetic force, of the same order as Piero de Cosimo and Giorgione. He has made mundane things mythical." (Herbert Read. Obelisk Gallery Catalogue 1961)

75	Threatening Weather.	1928.	Oil.	$21\frac{1}{2}$" x $28\frac{3}{4}$".	Private Coll. London
76	The Rape. Illustrated	1934.	Oil.	$28\frac{1}{2}$" x 21".	Coll. George Melly
77	La Maison de Verre.	1939.	Gouache.	128" x $15\frac{1}{4}$".	Coll. Edward James
78	Landscape. Untitled.		Gouache.	13" x $10\frac{1}{2}$".	Coll. Edward James

MAN RAY

Born 1890 Philadelphia. Painter, photographer, and inventer of 'objects', Precurser of Dada and Surrealism in the U.S.A. Lives in Paris.

"Man Ray has always dreamt of killing plasticity ... a love murder. But to allow his pleasure to last longer, he has never ceased to remake a virginity for it" (Ribemont Dessaignes 1924)

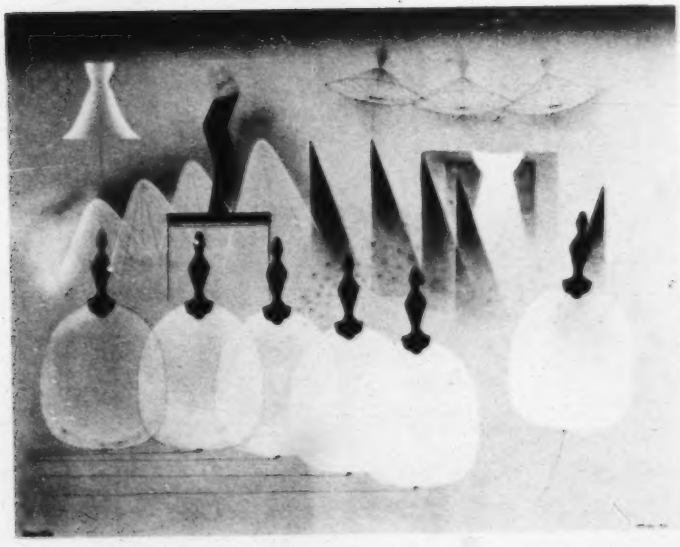
79 Seguidilla. 1919. (First use of air-brush painting in art). 22" x 28" Illustrated coll. E. L. T. Mesens. London

* 80 Les Tours d'Eliane 1936. Drawing 19½" x 15¼". Private coll.

* 81 Belles Mains. 1938. Drawing 9" x 6½". Private coll.

82 Sculpture by Itself. Bronze. Lent by the Obelisk Gallery.

83 Facile. 1935. Photographs with poems by Eluard. (showing the solarization process he was the first to use)



MASSON, Andre

Painter. Born 1896 in Balagny (Oise). One of the first painters to join the Surrealist movement in 1924. He was expelled in 1928.

"The point of encounter between man and nature, let it explode!"
(Andre Masson)

"His sense of disquiet is opposed, with the maximum vigour, to the smug complacency with which almost all the best-known artists today regard themselves. It is time to react against the conception of the work of art as a ribbon, at so much an inexhaustible yard, and substitute for it that are-as-event, which translates bifurcations in time, ruptures, and draws its justification not from a derisory formal perfection, but from revelatory power alone.
The taste for risk is undeniably the principle motor capable of carrying man forward into the unknown. Andre Masson is possessed by it in the highest degree" (Andre Breton. Le Surrealism et la Peinture)

84 Automatic drawing Charcoal and crayons $24\frac{1}{2}$" x $18\frac{3}{4}$" Coll. E. L. T. Mesens London.

85 Bachanale 1934 Lent by the Mayor Gallery

86 You carry the weight of Narcissus. 1936. Pen and ink 19" x 26" Lent by the Obelisk Gallery

MATTA, Robert

Born 1911 Chile. Taken up by the Surrealists in 1938. Since 1948 has given a revolutionary political meaning to his work.

"Though he often borrows his iconography from modern science or from a popular pseudo-scientific mythology that also inspires much science fiction. Matta has never claimed, as some abstract artists do, to be a true scientist, experimenting in his art with newly discovered laws or properties of space or matter or discovering new universes or what-have-you. On the contrary, Matta's use of scientific subject-matter has often been frankly fantastic, even caricatural or scurrilous. The relationships between some of his pictures and the realities of atomic warfare, cybernetics or space travel thus remain similar to those between a Goya Capricho and the real horrors of Napoleon's Spanish campaign."

(Edouard Roditi - 1962)

87 Apollo. 1954. Oil. $28\frac{1}{4}$" x $23\frac{3}{4}$". Lent by the Obelisk Gallery.

Naissances (Andre Masson.)

MESENS, E.L.T.

Poet and collagist. Born 1903 in Brussels. One of the leading exponents of Dadaism and Surrealism in Belgium.
He was the main promoted and the faithful champion of the Surrealist movement in Belgium, and after 1938 the leader of the Surrealist movement in England.

He was the director of the London Gallery between 1938 and 1951, and editor of the 'London Bulletin'.

Le jeune musicien belge E.L.T. Mesens, disciple d'Erik Satie, est a partir de 1921 le lien entre l'activite dadaiste puis surrealiste de Paris et son ami Rene Magritte. Tous deux constitueront des 1926 le noyau du surrealisme en Belgique, premier pas vers la diffusion internationale du mouvement. (Jose Pierre)

"I was born on the 27th November, 1903, without god, without master, without king, AND WITHOUT RIGHTS " (E.L.T. Mesens.)

"Everything, for him, is good. However banal in origin, he will know how to draw magic from it..... He makes collage like others do the garden." (Jacques Brunius)

88	La Noctambule		Collage	15" x 15"	Coll. Jacques Brunius.
89	Le Noctambule Illustrated	1955	Collage	22" x 25½"	Coll. The late Sybil Mesens
90	Manhattan	1960	Collage		Coll. Mrs. Sal. Estorick
91	Objet de Culte	1961	Collage	11½" x 17"	Lent by the Grosvenor Gallery.
92	Homme Table	1961	Collage	18½" x 15½"	Lent by the Grosvenor Gallery
93	Mon Jardin de Nuit	1960	Collage	9¾" x 25½"	Lent by the Brook Street Gallery.

Marcoussis LE NOCTAMBULE 5/1955

MIRO, Joan

Born 1893 at Montroig, Spain. Original member of the Surrealist Group 1924. "In Miro's researches we have the reflection of a restless, unsatisfied age. But his work is not a scoffing, satirical or defeatist expression of this period-character. It is the record of a persistent constructive effort to achieve a sound balance of the spiritual with the material in painting, an esthetic paradigm for a fuller, richer life in other fields."
(James Johnson Sweeney - Joan Miro. Museum of Modern Art 1941)

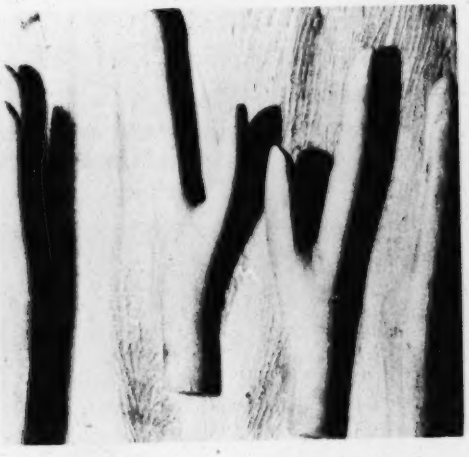
"There is in Joan Miro, apparently only one interest, that of giving himself over entirely to painting, and only to painting, with that pure automatism on which I for my part have never stopped calling, and of which Miro seems to have found out for himself, in short order, the sound value and good sense. Perhaps indeed on these grounds he may be regarded as the most thorough surrealist of all of us."
(Andre Breton)

94	Maternity	1924	$36\frac{1}{4}$ x $28\frac{3}{4}$	private coll. London
95	Nocturne. Illustrated	1935	$16\frac{1}{2}$ x $11\frac{1}{4}$	private coll. London

NASH, Paul

Painter. Born 1889 in London. Exhibited with the Surrealists between 1936 - 1940.

96 Object 1936. Wood construction. 12" x 12". Private Coll. London.



OELZE, Richard

Born 1900 in Magdeburg, Germany. Painter. Joined the Surrealists in 1932.

97 Expectation 1935 Pencil drawing $14\frac{3}{4}$" x $17\frac{3}{4}$" Coll. E. L. T. Mesens London

This drawing was the subject of the oil painting of 1936. now in the Museum of Modern Art. New York.

OBJECTS

Nothing that the Surrealist movement has produced is more authentic, more varied, more personal and at the same time so anonymous as the object.

"All things are called upon for other uses than those generally attributed to them" (Andre Breton)

"There exists another world, but it is assuredly in this one" (Paul Eluard)

"Vegetables are more serious than men, and more sensitive to frost" (Picabia)

98 "What can it be used for?". Found object Cast Iron.
Coll. Jacques Brunius

99 Nature's making. Found object. A stone found near Hauterives, the village where the postman Cheval built his Dream Palace.
Coll. Jacques Brunius

100 Cadeau. Object. A copy of Man Ray's iron.
Jacques Brunius

101 Glove. Bronze cast of a ladies glove. (reproduced in Breton's 'Nadja')
Coll. Jacques Brunius

102 Plombs de Seine. Three lead statuettes. Believed to be badges of pilgrims ceremonially thrown in the river on their return from Jerusalem.
Coll. Jacques Brunius

PAUN, Paul

Painter. Member of the Rumanian Surrealist group. Now lives in Tel-Aviv.

103	Automatic drawing.	1943.	Pen and ink.	14" x 10½".	Coll. E.L.T. Mesens London.
104	Automatic drawing.	1943.	Pen and ink.	14" x 10½".	Coll. E.L.T. Mesens London.

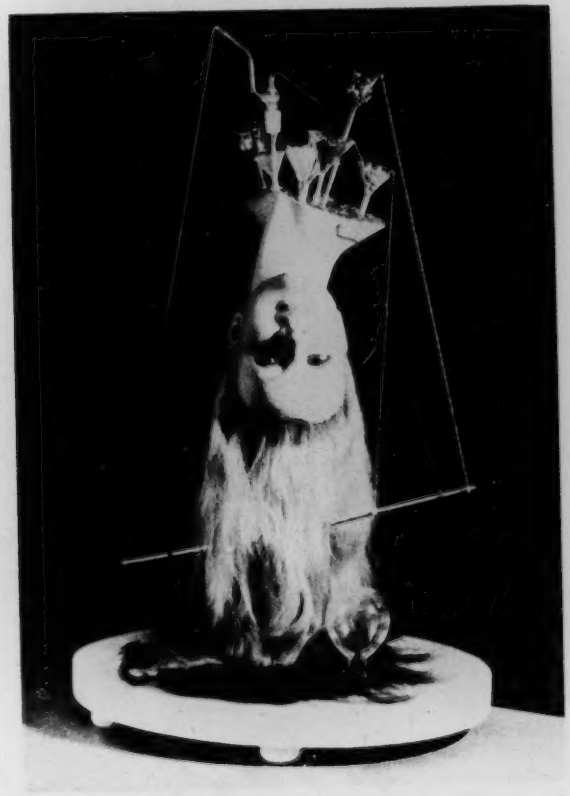
PENROSE, Roland

Painter and writer. Born 1900 in London. Founder and member of the English Surrealist group in 1936.

> "Roland Penrose has though of formulating the problem in entirely new terms: up to now, he says, colour has been used for no other purpose than the creation of the image of the object. But what if we tried to use the image of the objects to create colours"?

(Rene Magritte and Paul Nouge. Colour - colours an experiment by Roland Penrose. London Bulletin No. 15 1939)

105	Magnetic Moths.	1938.	Collage.	$21\frac{3}{4}$" x $31\frac{3}{4}$".	Private Coll. London.
106	Black Music.	1940.	Oil.	$25\frac{3}{4}$" x $19\frac{3}{4}$".	Private Coll. London.



The Dew Machine (Penrose)

PICABIA, Francis

Painter. Born in 1879 in Paris. One of the animators of Dadaism in New York along with Man Ray and Marcell Duchamp. Later collaborated with the Surrealists in Paris.

"Good taste is as tedious as good company"

"Human beings win diplomas and lose their instincts" (Francis Picabia)

"Over the years, each new work of his was a resplendent challenge to what was already felt, to the foreseen, to the permitted: a marvel of irreverence: a quest, always happy, of that which can launch a rocket into the unknown" (Andre Breton)

"Picabia remains the master of surprise ... which governs the concept 'modern' in the only acceptable sense - the seizing of the future in the present" (Andre Breton)

107
Covers for 'Litterature' (Athlete with Monocle. Tree with Head Drawings.)

108
La Ville de New York apercue a travers le corps. Coll. E. L. T. Mesens.
Illustrated London.

This picture, one of the most interesting examples of the painter's early period, tends to be less concerned with pure painting than his "Caoutchouc" (1909) - which Zerves considers to be the earliest example of non-figurative painting ("Histoire de l'Art Contemporain" page 311) - and less concerned with movement than "Composition") of the same year and "Animation" of 1914. This somewhat Chinese landscape belongs to the world of Lears "Upsidownia": the canvas has been reversed for the addition of signature, date and title leaving no doubt that the painter wants us to see an inverted image. The picture and its title combine delicate poetry and physical humour, presaging surrealist images: this remark made, one wonders why Apollinaire "urges" him, in his book, "to address himself to the subject (poetry), which is the essence of plastic art." (E. L. T. Mesens)

PICASSO, Picasso

Born 1881 in Malga, Spain. Painter. Was accepted by the Surrealists until 1938.

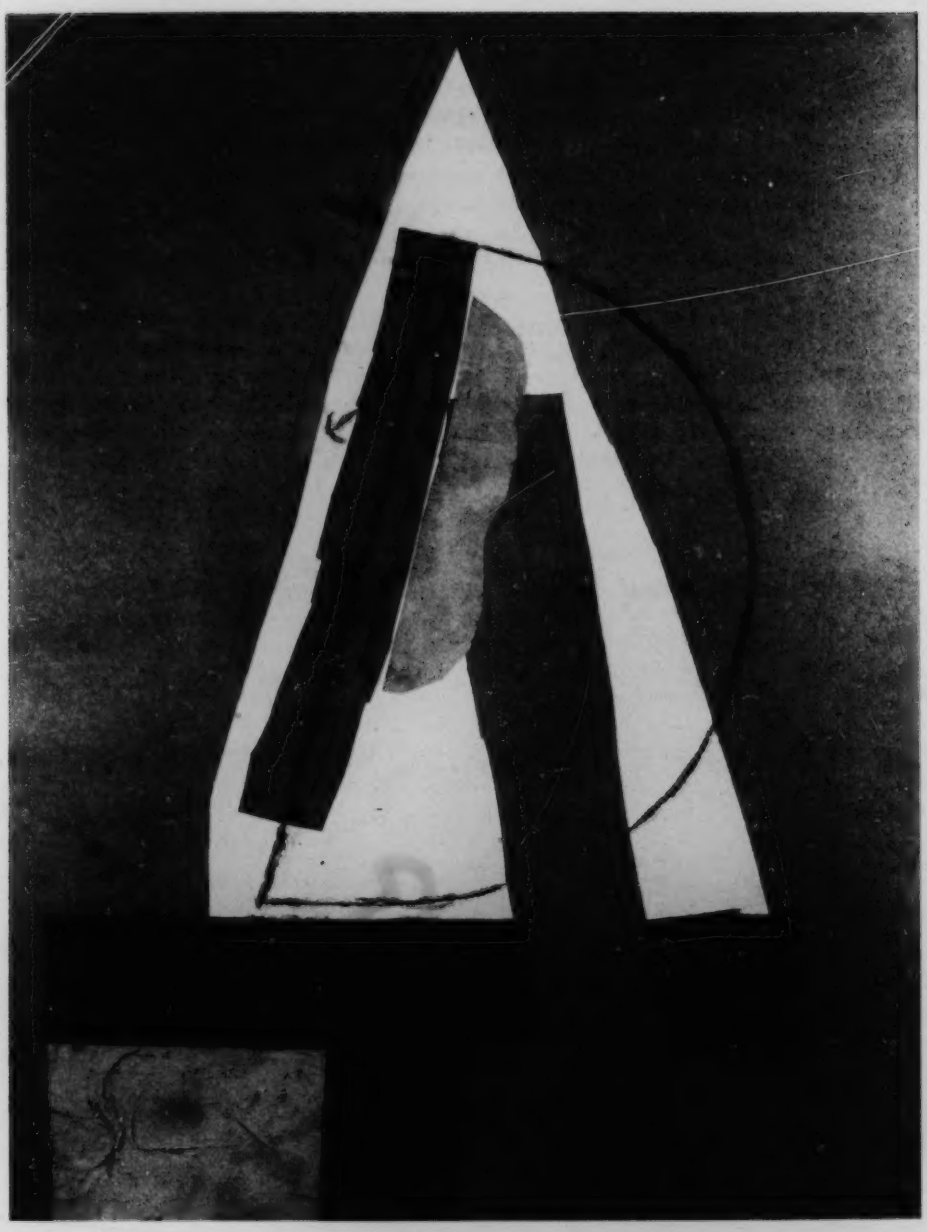
"The mysterious path on which fear dogs our every step and our desire to turn back is only overcome by the fallacious hope of being accompanied, has for the past fifteen years been swept by a powerful searchlight. It is now fifteen years since Picasso began to explore this path, bearing rays of light with him as he went. No one had had the courage to see anything there before he came. Poets used to talk of a country they had discovered, where in the most natural way in the world a drawing-room appeared "at the bottom of a lake", but this image was only a virtual one for us. What miracle has enabled this man, whom it is my astonishment and good fortune to know, to body forth all that remained, up till his appearance, in the highest domain of fantasy? What a revolution must have taken place within him for it to have been possible for this to happen!" (Andre Breton)

109 Tete. 1913. Charcoal and "Papier Colle" on cardboard. 17 x 13
Illustrated Lent by Tate Gallery.

110 La Plage. "28 mars XXXII Boisgeloup". Oil. $13\frac{1}{4}$" x $16\frac{1}{4}$".
Private Coll. London.

111 Dreams Lies of Franco. 1937. 2 etchings. 15" x $22\frac{1}{2}$".
Coll. Roland Penrose.

112 Fac-Simile of Poem. 1937. 22" x $14\frac{1}{2}$". Coll. Roland Penrose.



PREVERT, Jacques

Born 1900 in Paris. Poet, collagist. Lives in Paris. Joined the Surrealists in 1925 and left in 1929. Introduced surrealism into popular songs and films - Les Enfants du Paradis, Drole de Drame, Les Visiteurs du Soir.

113	Landscape with figures.	circa 1950. Collage.	$15\frac{1}{4}$" x $9\frac{3}{4}$".	Private Coll. London.
114	Envelope.	Collage on envelope addressed to Jacques Brunius.		Coll. Jacques Brunius.
115	Untitled lithograph.	Paris 1964.	$13\frac{1}{2}$" x $18\frac{1}{4}$".	Coll. Jacques Brunius.

ROSE-PULHAM, Peter

116	Trompe L'oeil a clef.	Oil.	$20\frac{1}{2}$" x $30\frac{1}{2}$".	Coll. Jacques Brunius.

SCHWITTERS Kurt

Painter and poet. Born 1887 in Hanover. Exhibited with Klee and Molzahn creator of MERZ - pictures -

"It is my ultimate object to combine art and non-art in a MERZ - Gesamtweltbild, a world embracing MERZ. picture..."
(Kurt Schwitters 1918)

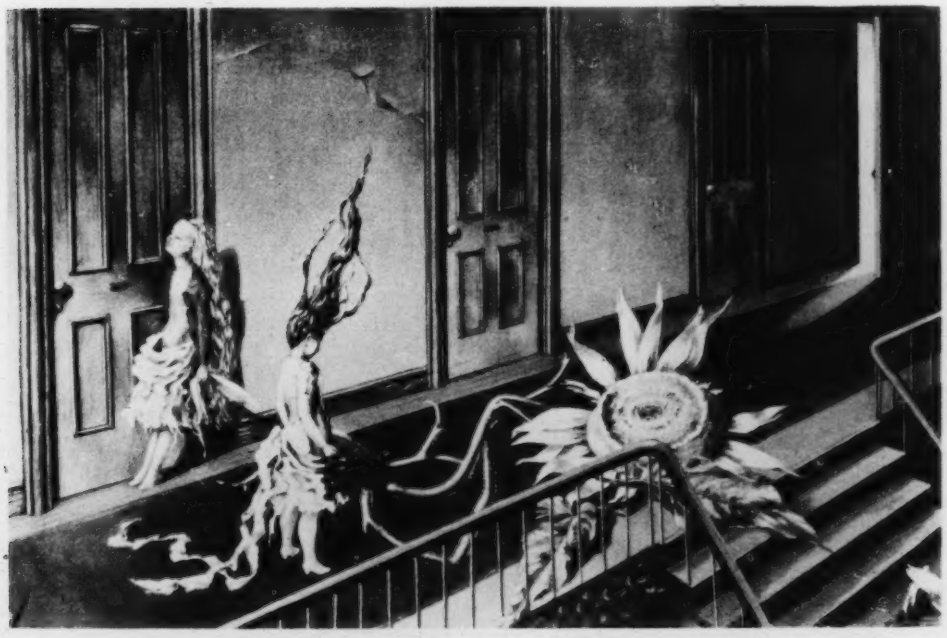
117	M3-129-No.1 V.1.m.	1920. Collage.	$4\frac{1}{4}$" x $3\frac{1}{4}$".	Private Coll. London.
118	Yellow, Red, Blue. Numbered 06.	Collage.	$4\frac{1}{4}$" x $5\frac{3}{4}$".	Coll. Jacques Brunius.

TANNING, Dorothea.

Painter. Born in Galesburg. U.S.A. Now lives in Paris. In 1943 she took up residence with Max Ernst. At the age of seven she constructed cubes of paper in which before closing them, she inserted little balls of the same material, covered with messages destined for secret loves. It happened that she shook the cubes, listened to the sound of the paper, and dreamed ecststically of the words they bore. In this way, without knowing it, she made her entry into Surrealism.

> "The real effaces itself before the unreal, which is peopled with premonitions; danger; adventures marvellous and atrocious by turn. The beings who dwell there live with sympathetic magic and tension, as if they were simultaneously themselves and their own projection on an unknown terrain which they carry somewhere in their desires, or which - all is possible where all is permitted - exists outside themselves at a distance" (Alain Bosquet)

119 Eine Kleine Nachtmusik. 1943. Oil Private Coll. London.
Illustrated



TANGUY, Yves

Born 1900 in Paris. Died 1955 in the United States. Joined the Surrealist Group in 1925.

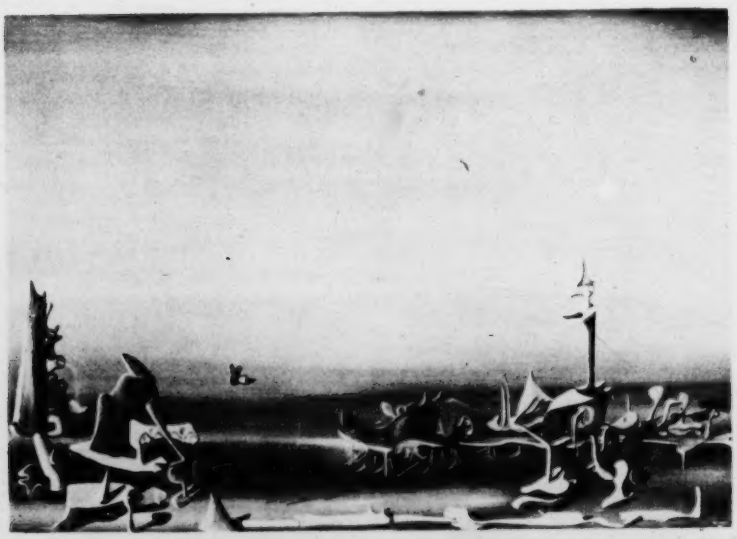
"The fields near Locronan are peopled with menhirs and dolmens from prehistoric times and these, subjectively transformed, are frequent properties in the dream worls of Tanguy celebrated as an adult painter.

The ambiguity is intensified by changes in the density of the objects themselves, from opaque to translucent to transparent, creating a spatial double entendre." (James Thrall Soby. 'Yves Tanguy')

"Tanguy has always trusted his first impulse and has never altered or discarded a canvas. His work is pure creation taking inspiration from looking within himself...." (Gordon Onslow-Ford. London Bulletin 18-20, June 1940)

120 Untitled ink-drawing. 1936. 2 x 7 . Coll. Jacques Brunius.

121 Le Questionnant. 1937. $23\frac{1}{4}$ x $31\frac{1}{2}$. Oil. Private Coll.
Illustrated



TUNNARD, John

Born 1900 at Sandy, England.

"Another thing Tunnard does is to make musical instruments, but musical instruments that won't make a sound! They are tightly strung with delicate wires in red and blue; sometimes one of the strings lies broken and wiggly across the whole works. Occasionally he even leaves a bow beside to tempt the meddlesome amateur and then shuts it all away in a glass box, so that music like children, should be seen and not heard."
(Julian Treyelyan, London Bulletin No. 12)

122	Young Flood.	1940.	Gouache.	14" x 21½".	Works lent by McRobert & Tunnard Gallery.
123	Composition.	1941.	Gouache.	15" x 22".	
124	In Many Moons.	1966.	Oil.	60" x 48".	

WILSON, Scottie.

Painter. Born 1890 in Glasgow.

"My work is a life's dream" (Scottie)

"Particularly remarkable in these drawings is the technique invented by Scottie for his own use. I have never seen anything resembling these thousands of little strokes patiently alligned; anything resembling this prismatic play of hatching, giving light or volume. Coloured crayons sometimes applied under the pen strokes, sometimes over them, constituting the elequent and discreet colour element of this technique. Magic attained by the simplest means". (E. L. T. Mesens)

125 Untitled. Coloured ink drawing. Coll. Jacques Brunius.

Cover designed by Conroy Maddox.

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E. L. T. Mesens.

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